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ABSTRACT

This document is a collection of component module descriptions of competencies needed for the instruction of language arts developed during the Sixth or Eighth Cycle Teacher Corps Program of the University of Houston and Houston Independent School District, Houston, Texas. The program is a two-year graduate internship for persons holding baccalaureate degrees in fields other than education, leading to a Master of Education degree and provisional certification. The program focuses on elementary school education, urban education, and the education of Black and Chicano children. The document presents seven component module descriptions: (1) Teaching Handwriting, (2) Teaching Pupils How to Spell, (3) Teaching Speaking and Listening Skills, (4) Teaching Grammar and Composition, (5) Telling Stories to Pupils, (6) Listening, and (7) Handwriting. Format for the presentation of each competency includes: Reference System Designation, Program Description, Component Name, Module Cluster Name, Developer, Date and State of Development, Developer Comments, User Comments, Modules Within Cluster, Module Cluster Rationale, Module Cluster Objectives, Module Cluster Prerequisites, Pre-Assessment Procedures, Learning Alternatives, Post-Assessment Procedures, and Remediation. (MB)

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ED137254

LANGUAGE ARTS COMPONENT MODULE DESCRIPTIONS
AS OF APRIL 1, 1974

LAR-001.00 (HOU): Teaching Handwriting.
LAR-002.00 (HOU): Teaching Pupils How to Spell.
LAR-003.00 (HOU): Teaching Speaking and Listening Skills.
LAR-004.00 (HOU): Teaching Grammar and Composition.
LAR-005.00 (HOU): Telling Stories to Pupils.
LAR-006.00 (HOU): Listening.
LAR-007.00 (HOU): Handwriting.

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SP 010 891

Reference System Designation: LAR-001.00 (HOU)

Program: The Sixth Cycle Teacher Corps Program of the University of Houston and Houston Independent School District, Houston, Texas; the program is a two-year graduate internship for persons holding baccalaureate degrees in fields other than education; the program leads to a Master of Education degree and provisional certification; the program is focused on elementary school education, urban education, and the education of Black and Chicano children.

Component: Language Arts.

Module: Teaching Handwriting.

Developer: G. Ray Musgrave, Education Building 150, College of Education, University of Houston, Houston, Texas 77004; 713-749-1617.

Date and State of Development: Academic year, 1971-1972; the module was used with interns for the first time during the fall of 1972 and field tested with undergraduate teacher education majors during the previous year.

Developer Comments: None.

User Comments: None.

Rationale

Today's children are not taught handwriting for the same purposes or in the same ways as in the past. They are neither expected to consider handwriting a mark of culture and refinement nor are they expected to form every letter exactly like the model presented by the teacher or the handwriting manual. Today, handwriting is valued as a tool of communication rather than as an end in itself.

The goal of handwriting instruction today is to teach children to write legibly and with meaning. Programs that are functional, diagnostic, remedial, and individualized seem to be most effective in achieving this goal.

The position taken here is that: (1) the school still has the responsibility for teaching children to write for effective communication although instructional approaches have changed, (2) handwriting programs that are formal and whole-class in nature are actually time-wasting, and individualized programs are most effective because of individual differences--such as left-handedness--among pupils, and (3) elementary school teachers need to have both a knowledge of handwriting program design and a skill in handwriting in order to help students develop good handwriting.

Objectives

1. The intern will explain and describe one method of teaching students to change from manuscript to cursive writing.
2. The intern will list the points involved in teaching a left-handed writer.
3. The intern will demonstrate in a written exercise his knowledge of the remedial steps involved in helping a student who is having difficulty learning to write.
4. The intern will demonstrate his ability to write both manuscript and cursive writing acceptably according to the criteria included in this module.
5. The intern will teach a handwriting lesson to his peers or to pupils in the field using guidelines he has established.
6. The intern will demonstrate his ability to plan, teach, and evaluate a lesson in the field according to the criteria described in the assessment procedures of this module.

Prerequisites

The intern should have demonstrated his ability to write instructional objectives, plan lessons, and use both teacher-centric and student-centric presentation skills before starting this module.

Pre-Assessment

The pre-assessment measure for objectives 1, 2, and 3 of this module consists of an objective-type pencil-and-paper test which will be administered and scored by the team leader or university instructor.

In order to meet objective 4, in a laboratory situation, the intern will write manuscript acceptably at the chalkboard and will write a paragraph acceptably in cursive at the desk. Evaluation of his performance will be by his team leader or university instructor.

In order to meet objective 5, the intern will make and view with a faculty member or team leader a video-tape of a sample lesson that he teaches to his peers or to pupils in the field according to guidelines that he has set up. Evaluation will be made by the university instructor or team leader in terms of those guidelines.

In order to meet objective 6, with the cooperation of his team leader or university professor, the intern will evaluate--according to pupil learning--a handwriting lesson that he has planned and taught in the field. He will evaluate his lesson according to a checklist that he has devised and that is acceptable to the team leader or university instructor.

Learning Alternatives

The following is a listing of the various activities which are intended to meet the objectives noted.

1. Activities to enable the intern to meet objective 1 include:
   (a) view the video-tape of a sample lesson in the LRC, and
   (b) read the bibliography selection by Paul Anderson.

2. Activities to enable the intern to meet objectives 2, 3, 5, and 6 include the reading of the pertinent sections in the books listed below:

   Burns, Paul C. and Leo M. Schell. *Elementary School Language Arts: Selected Readings*. Rand McNally and Company, Chicago, 1969. Chapter 44, pages 379-388; Chapter 45, pages 388-394.

   Burns, Paul C. and Alberta L. Lowe. *The Language Arts in Childhood Education*. Rand McNally and Company, Chicago, 1966, pages 290-313. Also a comprehensive coverage of the problem; including sections on teacher's writing, transition from manuscript to cursive, a sample handwriting lesson, providing for individual differences, evaluation, maintaining interest, and ideas for further study

   Dallmann, Martha. *Teaching the Language Arts in the Elementary School*. Wm. C. Brown Company, Dubuque, Iowa, 1971, pages 157-191.

Kirby, Arne. *Elementary School English, Teachers' Edition*, 1. Addison-Wesley Publishing Company, Menlo Park, California, 1967, pages 208-213.

Tidyman, Willard F., Charlene W. Smith and Marguerite Butterfield. *Teaching the Language Arts*. Third Edition. McGraw Hill, Inc., New York, 1969, pages 369-389. Very comprehensive coverage of most of the aspects of teaching handwriting, including sections on diagnosis, remediation, motivation, readiness, and a practice unit.

3. Activities to enable the intern to meet objective 4 include: (a) attend a handwriting laboratory, (b) complete the talk-along handwriting program with book and tape in the LRC, and (c) use a handwriting manual like the ones available in the handwriting program of the public school.

4. Design your own instructional activity.

Post-Assessment

The post-assessment measure for objectives 1, 2, and 3 of this module consists of an objective-type pencil-and-paper test which will be administered and scored by the team leader or university instructor.

In order to meet objective 4, in a laboratory situation, the intern will write manuscript acceptably at the chalkboard and will write a paragraph acceptably in cursive at the desk. Evaluation of his performance will be by his team leader or university instructor.

In order to meet objective 5, the intern will make and view with a faculty member or team leader a video-tape of a sample lesson that he teaches to his peers or to pupils in the field according to guidelines that he has set up. Evaluation will be made by the university instructor or team leader in terms of those guidelines.

In order to meet objective 6, with the cooperation of his team leader or university professor, the intern will evaluate--according to pupil learning--a handwriting lesson that he has planned and taught in the field. He will evaluate his lesson according to a checklist that he has devised and that is acceptable to the team leader or university instructor.

Remediation

The intern--in consultation with the team leader or university instructor--will design any additional instruction should it be needed.

Reference System Designation: LAR-002.0C (HOU)

Program: The Sixth Cycle Teacher Corps Program of the University of Houston and Houston Independent School District, Houston, Texas; the Program is a two-year graduate internship for persons holding baccalaureate degrees in fields other than education; the program leads to a Master of Education degree and provisional certification; the program is focused on elementary school education, urban education, and the education of Black and Chicano children.

Component: Language Arts.

Module: Teaching Pupils How to Spell.

Developer: G. Ray Musgrave, Education Building 150, College of Education, University of Houston, Houston, Texas 77004; 713-749-1617.

Date and State of Development: Academic year, 1971-1972; the module was used with interns for the first time during the fall of 1972 and field tested with undergraduate teacher education majors during the previous year.

Developer Comments: None.

User Comments: None.

Rationale

Teachers often spend very little time organizing their spelling programs. They cling tenaciously to the teacher's editions of their spelling textbooks. The hackneyed phrase dealing with those who teach books instead of children applies frequently in the area of spelling instruction. Many teachers are unaware of alternative organizational possibilities which would affect their success in teaching children to spell. Unfortunately, ineffective teaching can be listed among the reasons for unsuccessful spellers.

Since no textbook is designed to meet the needs of all pupils, instruction must be adjusted to meet those needs. Children's abilities in spelling, just as in any other subject area, vary widely. Therefore, it would only seem logical to adapt instruction to ability in spelling. Study must be individualized or organized by groups and directed by the teacher. It is up to the teacher to diagnose spelling difficulties and pattern instruction so that each child will receive help in his problem area. It is also up to the teacher to make provisions for those pupils who are accelerated in spelling so that they, too, may be experiencing challenge and growth.

This module is prepared to enable the intern to plan and conduct an individualized spelling program for pupils.

Objectives

1. The intern will contrast the philosophy of "teaching spelling" versus "teaching pupils how to spell."
2. The intern will demonstrate diagnostic procedures for pupils having spelling difficulties.
3. The intern will find spelling achievement levels for pupils in his class.
4. The intern will plan instructional activities for pupils in his class who are "above level" in spelling.
5. The intern will critique an individualized spelling program for pupils.
6. The intern will plan and teach an individualized spelling lesson to pupils.
7. The intern will critique his spelling lesson and write a plan for improvement.

Prerequisites

The completion of LAR-001.00 (HOU) is prerequisite to this module.

Pre-Assessment

The following are the pre-assessment procedures of this module

1. The intern will take a pencil-and-paper test in which he:

(a) contracts the philosophy of "teaching spelling" versus "teaching students how to spell," and (b) lists: diagnostic procedures for students having spelling difficulties--procedures which focus on problems arising in the cognitive, physical, and emotional areas; methods which can be used for finding achievement levels; and activities for accelerated pupils. The test will be administered and scored by the university instructor.

2. The intern will critique a video-tape of an individualized spelling lesson according to criteria established by the intern and his team leader or university instructor.

3. The intern will plan and conduct an individualized spelling lesson with elementary school children. The lesson shall meet criteria agreed upon by the intern and the university instructor.

Learning Alternatives

1. After reading the resources below, form groups to discuss the differences between "teaching spelling" and "teaching students how to spell." Read:

   a. Curtis, H. A., and E. W. Dolch. "Do Spelling Textbooks Teach Spelling?" *Elementary School Journal*, Volume 39, April 1939, pages 584-592.

   b. Petty, Walter T. *Issues and Problems in the Elementary Language Arts: A Book of Readings*. Allyn and Bacon, Inc., Boston, 1968, pages 305-309.

   c. Tidyman, Willard F., and Marguerite Butterfield. *Teaching the Language Arts*. Second Edition. McGraw-Hill Book Company, New York, 1959, pages 270-286.

2. Participate in planning a diagnostic program which can be used with any group of pupils on a given level in order to discover their spelling difficulties. The following readings will be of assistance:

   a. Anderson, Verna Dieckman, Paul S. Anderson, Francis Ballantine, and Virgil M. Howes. *Reading in the Language Arts*. Macmillan Company, New York, 1964, pages 203-230.

   b. Betts, Emmett Albert. "What About Spelling?" *Education*, Volume 76, January 1956, pages 310-325.

   c. Davis, Georgia. "Remedial Work in Spelling," *Elementary School Journal*, Volume 27, pages 615-626.

   d. Greene, Harry A., and Walter T. Petty. *Developing Language Skills in the Elementary Schools*. Allyn and Bacon, Inc., Boston, 1963, pages 543-548.

3. Read "What About Spelling?" *Education*, Volume 76, January 1956, pages 310-325, by Emmett Albert Betts and then administer, score,

and interpret an informal spelling inventory in order to arrive at spelling achievement levels of a group of children.

4. Participate in a seminar in which the university instructor presents activities for acceleration and remediation in spelling. During the seminar, interns will analyze and critique the activities as to their value to the learner. At a later date, the intern will share with fellow interns other ideas for activities. In addition, the following readings are helpful:

   a. Anderson, Paul. *Language Skills in Elementary Education.* Macmillan Company, New York, 1959, pages 152-199.

   b. Anderson, Verna Dieckman, Paul S. Anderson, Francis Ballantine, and Virgil M. Howes. *Reading in the Language Arts.* Macmillan Company, New York, 1964, pages 203-230.

   c. Betts, Emmett Albert. "What About Spelling?" *Education*, Volume 76, January 1956, pages 310-325.

   d. Davis, Georgia. "Remedial Work in Spelling," *Elementary School Journal*, Volume 27, pages 615-626.

   e. Greene, Harry A., and Walter T. Petty. *Developing Language Skills in the Elementary Schools.* Allyn and Bacon, Inc., Boston, 1963, pages 543-548.

   f. Shane, Harold G., June Grant Mulry, Mary E. Reddin, and Margaret C. Gillespie. *Improving Language Arts Instruction in Elementary School.* Charles E. Merrill Books, Inc., Columbus, Ohio, 1962, pages 388-395.

   g. Wagner, Guy, and Max Hosier. "They Like to Spell," *Education*, Volume 76, January 1956, pages 306-309.

5. Participate in a seminar in which video-tapes of individualized spelling lessons are presented. During and after the presentations, interns will analyze and critique the lessons; they will construct guidelines for their personal use.

6. After viewing the video-tapes of individualized spelling lessons and/or attending seminars relating to individualized spelling programs, plan and teach an individualized spelling lesson to a prescribed group of children. The intern will critique his lesson and plan for improvement according to guidelines previously established. It would be helpful to read:

   a. Deacon, Lawrence. "The Teaching of Spelling Can Become Too Individualized," *Education*, Volume 76, January 1956, pages 300-302.

   b. Petty, Walter T. *Issues and Problems in the Elementary Language Arts: A Book of Readings.* Allyn and Bacon, Inc., Boston, 1968, pages 305-309.

c. Greene, Harry A., and Walter T. Petty. *Developing Language Skills in the Elementary Schools.* Allyn and Bacon, Inc., Boston, 1963, pages 543-548.

d. Sharkness, Jenevie. "Individualized Spelling," *Instructor*, Volume 79, March 1970, page 64.

e. Turner, William E., "Individualized Spelling with Six Hundred Students," *Instructor*, Volume 80, August 1970, page 142.

Post-Assessment

The following are the post-assessment procedures of this module:

1. The intern will take a pencil-and-paper test in which he: (a) contracts the philosophy of "teaching spelling" versus "teaching students how to spell," and (b) lists: diagnostic procedures for students having spelling difficulties--procedures which focus on problems arising in the cognitive, physical, and emotional areas; methods which can be used for finding achievement levels; and activities for accelerated pupils. The test will be administered and scored by the university instructor.
2. The intern will critique a video-tape of an individualized spelling lesson according to criteria established by the intern and his team leader or university instructor.
3. The intern will plan and conduct an individualized spelling lesson with elementary school children. The lesson shall meet criteria agreed upon by the intern and the university instructor.

Remediation

If needed, the intern and his team leader or university instructor will design additional instructional activities.

Reference System Designation: LAR-003.00 (HOU)

Program: The Sixth Cycle Teacher Corps Program of the University of Houston and Houston Independent School District, Houston, Texas; the program is a two-year graduate internship for persons holding baccalaureate degrees in fields other than education; the program leads to a Master of Education degree and provisional certification; the program is focused on elementary school education, urban education, and the education of Black and Chicano children.

Component: Language Arts.

Module: Teaching Speaking and Listening Skills.

Developer: G. Ray Musgrave, Education Building 150, College of Education, University of Houston, Houston, Texas 77004; 713-749-1617.

Date and State of Development: Academic year, 1971-1972; the module was used with interns for the first time during the fall of 1972 and field tested with undergraduate teacher education majors during the previous year.

Developer Comments: None.

User Comments: None.

Rationale

Reading, writing, speaking, and listening are often referred to as the tools of communication. Like any other tools, they must be used in order to be effective. Reading and writing skills have always been considered basic to any curriculum, whereas speaking and listening skills have often been somewhat overlooked. Many have thought these skills just developed naturally and not much effort has been put into teaching them directly. However, these two skills can and should be taught to pupils through activities designed to teach them directly.

A child comes to school with most of his language experiences based on speaking and listening. First comes listening. After he has listened to words being repeated over and over, he then is able to verbalize what he has heard. Depending on his background of experiences, a child will come to school with a particular level of vocabulary. The teacher must build on that vocabulary and increase his speaking ability so that the pupil can effectively express himself, his ideas, and his feelings to others without frustration.

When various research was conducted with regard to listening, it was discovered that anywhere from forty-two to fifty-seven percent of a child's average school day was spent in listening in one form or another. With all the sounds around a child today on the streets, from radios, television, records, and the like, a child learns to tune out a lot of sounds so that he might hear things but not really be listening. It is of tremendous importance, therefore, that students be taught specifically to listen.

Most of the communication man carries on throughout his life is through speaking or listening. The purpose of this module, then, is to ensure that interns are aware of and competent in teaching speaking and listening skills directly.

Objectives

1. The intern will demonstrate teaching techniques which allow students to practice speaking (recitation, discussions, oral reports, socio-dramatic creative dramatics, story-telling, debates, brainstorming, conversations, talk-oriented games, and speakers).
2. The intern will demonstrate general classroom procedures which promote good listening.
3. The intern will demonstrate listening activities which teach listening directly.
4. The intern will plan and teach a speaking or listening lesson to children in his class.
5. The intern will critique his lesson and plan for improvement.

Prerequisites

Completion of LAR-002.00 (HOU) is prerequisite to this module.

Pre-Assessment

To demonstrate competence relevant to the objectives of this module, the intern must:

1. Take a pencil-and-paper test in which he lists six listening skills which can be taught directly and five techniques which can be employed to develop effective speaking. The test will be administered and scored by the university instructor.
2. Plan and teach two listening skill lessons and two speaking skill lessons, videotape and evaluate those lessons, and plan improvements for those lessons. The lesson and the planned improvements must meet guidelines agreed upon by the intern and the university instructor.

Learning Alternatives

Any of the following learning alternatives may be selected by the student to facilitate the development of competency in the teaching of speaking and listening.

1. Work through the materials, module "Listening--Developing Awareness," which illustrates ten purposes for listening; this is LRC number 165.
2. Listen to tapes LRC 155, LRC 157, and LRC 168 which describe activities designed to develop certain listening skills.
3. View videotapes of classroom speaking and listening lessons and critique them in seminars.
4. Arrange seminars with the university instructor concerning improvements in teaching techniques for listening and speaking.
5. Read any of the references listed below:
   a. Anderson, Paul S. *Language Skills in Elementary Education.* The Macmillan Company, New York, 1964. LB1576 A616. Chapter 2, "Speaking and Listening," pages 45-92.
   b. Anderson, Verna et al. *Readings in the Language Arts.* The Macmillan Company, New York, 1964. LB1576 A62. Chapter 2, "Listening and Speaking," pages 45-111.
   c. Burns, Paul, and Alberta L. Lowe. *The Language Arts in Childhood Education.* Rand McNally and Company, Chicago, 1966. LB1576 B 895. Chapter 2, "The Beginning Language Arts Program," pages 33-42; Chapter 3, "Listening," pages 48-67; Chapter 4, "Oral Composition," pages 70-106.
   d. Burns, Paul C., and Leo M. Schell. *Elementary School Language*

Arts: Selected Readings. Rand McNally and Company, Chicago, 1969. LB1576 B894. Part 3, "Listening and Speaking," pages 115-175.

e. Dawson, Mildred, et al. *Guiding Language Learning.* Second Edition. Harcourt, Brace and World, Inc., New York, 1963. LB 1576 D254 1963. Chapter 7, "Developing Basic Speech Skills," pages 126-146; Chapter 8, "Helping Children to Listen Effectively," pages 147-170; Chapter 11, "Oral Expression in the Primary Grades," pages 200-220; Chapter 12, "Oral Expression in the Intermediate Grades," pages 221-235.

f. Smith, James. *Creative Teaching of the Language Arts.* Allyn and Bacon, Boston, 1967. LB1576 S62. Chapter 4, "The Creative Teaching of Listening," pages 63-95; Chapter 5, "Oral Expression," pages 97-155.

g. Strickland, Ruth G. *The Language Arts in the Elementary School.* Second Edition. D. C. Heath and Company, Boston, 1957. LB1576 S85 1957. Chapter 6, "Learning to Listen," pages 116-129; Chapter 7, "Speaking and Listening in the Primary School," pages 130-155; Chapter 8, "Spoken Language in the Intermediate School," pages 156-197; Chapter 9, "Individual Differences in Language Needs."

6. Design your own instruction.

Post Assessment

To demonstrate competence relevant to the objectives of this module, the intern must:

1. Take a pencil-and-paper test in which he lists six listening skills which can be taught directly and five techniques which can be employed to develop effective speaking. The test will be administered and scored by the university instructor.

2. Plan and teach two listening skill lessons and two speaking skill lessons, videotape and evaluate those lessons, and plan improvements for those lessons. The lesson and the planned improvements must meet guidelines agreed upon by the intern and the university instructor.

Remediation

Any remedial activities which are needed should be designed by the intern and his team leader or university instructor.

Reference System Designation: LAR-004.00 (HOU)

Program: The Sixth Cycle Teacher Corps Program of the University of Houston and Houston Independent School District, Houston, Texas; the program is a two-year graduate internship for persons holding baccalaureate degrees in fields other than education; the program leads to a Master of Education degree and provisional certification; the program is focused on elementary school education, urban education, and the education of Black and Chicano children.

Component: Language Arts.

Module: Teaching Grammar and Composition.

Developer: G. Ray Musgrave, Education Building 150, College of Education, University of Houston, Houston, Texas 77004; 713-749-1617.

Date and State of Development: Academic year, 1971-1972; the module was used with interns for the first time during the fall of 1972 and field tested with undergraduate teacher education majors during the previous year.

Developer Comments: None.

User Comments: None.

Rationale

Should teachers teach grammar to children so that they can learn to speak, or should the teacher take what is said and use that as a springboard to show the child a way to improve his manner of communication? The battle rages over this question with the advocates of traditional grammar--a position reflecting the first viewpoint--insisting that their means of teaching is by far the best. At the other end are the advocates of what is called the functional approach; they believe that as a child uses the language, the experience builds a foundation for the type of analysis that leads to definition.

The teacher who is responsible for teaching children how to communicate more effectively often realizes the inadequacy of traditional grammar in its prescripture, Latinate, and inflexible emphasis on the written language, and in its confusing and overlapping definition of terms. But this same teacher often teaches her children en masse, using the traditional approach because most textbooks are geared that way; therefore, it is the easiest thing to do.

Are the needs of the child being met in this latter situation? Even if traditional grammar were more adequate in teaching communication, would it be fair to expect all children to learn to speak and write using this approach? Since all children learn differently, provisions should always be made for individual differences. In order to be able to use an eclectic approach to the teaching of grammar, the teacher must have a working knowledge of the various approaches in order to be able to choose the best ways to assist a child as the need arises in the classroom.

This module is intended to enable the intern to become familiar with the various approaches to the teaching of grammar and to be able to plan and teach lessons that provide for individual differences within the classroom.

Objectives

1. The intern will demonstrate a general knowledge of the following approaches to the teaching of grammar: (a) traditional, (b) transformational-generative, (c) structural, and (d) functional.
2. The intern will state a philosophy for the teaching of grammar and defend that philosophy.
3. The intern will distinguish between practical writing and creative writing.
4. The intern will take a lesson from the program or text in his school and redesign it for the pupils in his class.
5. The intern will plan and teach the above lesson to pupils in his class.
6. The intern will critique the lesson on the basis of his philosophy and the instructional objectives of the lesson.

Prerequisites

LAR-003.00 (HOU) is a prerequisite to this module.

Pre-Assessment

In order to demonstrate his competency relevant to the objectives of this module, the intern must:

1. Pass a pencil-and-paper test in which he: (a) describes and contrasts the traditional, transformational-generative, structural, and functional approaches to the teaching of grammar, (b) states and defends his philosophy for the teaching of grammar, (c) distinguishes between practical and creative writing, and (d) lists several types of language deficiencies which must be recognized and corrected through language instruction. The test will be administered and scored by the university instructor.
2. Plan and teach a grammar lesson, videotape and evaluate that lesson, and plan improvements for that lesson. The lesson and the planned improvements must meet guidelines agreed upon by the intern and the university instructor.

Learning Alternatives

1. After selecting and reading from the resources suggested below, participate in a panel discussion concerning the various approaches for teaching grammar. The intern should be able to discuss the traditional, transformational-generative, structural, and functional approaches to the teaching of grammar. The following reading will assist the intern in preparing for the discussion:
   a. Anderson, Verna Dieckman, Paul S. Anderson, Francis Ballantine, and Virgil M. Howes. *Reading in the Language Arts*. Macmillan Company, New York, 1964, pages 247-253.
   b. McGrady, Seamus. "What You Need to Know About the New Englishes," *School Management*, Volume 12, October 1968, pages 57-62.
   c. Petty, Walter T. *Issues and Problems in the Elementary Language Arts: A Book of Readings*. Allyn and Bacon, Inc., Boston, 1968, pages 65-121.
   d. Pooley, Robert C. *Teaching English Grammar*. Appleton-Century-Crofts, Inc., New York, 1957, Chapters 5-6.
   e. Thomas, Owen. *The Structure of Language*. Bobbs-Merrill Company, Inc., New York, 1967.
   f. Tidyman, Willard F., and Marguerite Butterfield. *Teaching the Language Arts*. McGraw-Hill Book Company, New York, 1959, pages 32-35 and pages 226-232.
2. After reading resources under alternative 1, read from the following so as to be better able to formulate and defend a philosophy for the

teaching of grammar:

a. Lees, Robert B. "The Promise of Transformational Grammar," *English Journal*, Volume 52, May 1963, pages 327-330.

b. Lester, Mark. *Readings in Applied Transformational Grammar*, Holt, Rinehart, and Winston, Inc., Dallas, 1970.

c. Levin, Samuel R. "Comparing Traditional and Structural Grammar," *College English*, Volume 21, February 1960, pages 260-265.

d. Newsome, Verna L. *Structural Grammar in the Classroom*, Wisconsin Council of Teachers of English, 1962.

e. Tilley, Winthrop. "Linguistics, Stern-Faced Science or Deadpan Frivolity?" *Elementary English*, Volume 44, February 1967, pages 158-159.

3. Attend seminars with the university instructor in which various approaches to overcoming different types of language deficiencies are discussed.

4. Read any of the following:

a. Anderson, Paul S. *Language Skills in Elementary Education*. Macmillan Company, New York, 1964, Chapters 8-9.

b. Pooley, Robert C. *Teaching English Grammar*. Appleton-Century-Crofts, Inc., New York, 1957, Chapters 5-6.

c. Smith, James A. *Creative Teaching of the Language Arts in the Elementary School*. Allyn and Bacon, Inc., Boston, 1967, Chapter 8.

d. Strickland, Ruth G. *The Language Arts*. D. C. Heath and Co., Boston, 1957, Chapters 12-14.

5. Design your own instructional activities.

Post-Assessment

In order to demonstrate his competency relevant to the objectives of this module, the intern must:

1. Pass a pencil-and-paper test in which he: (a) describes and contrasts the traditional, transformational-generative, structural, and functional approaches to the teaching of grammar, (b) states and defends his philosophy for the teaching of grammar, (c) distinguishes between practical and creative writing, and (d) lists several types of language deficiencies which must be recognized and corrected through language instruction. The test will be administered and scored by the university instructor.

2. Plan and teach a grammar lesson, videotape and evaluate that lesson, and plan improvements for that lesson. The lesson and

the planned improvements must meet guidelines agreed upon by the intern and the university instructor.

Remediation

The intern should design additional instructional activities with his team leader or university instructor should it be necessary.

Reference System Designation: LAR-005.00 (HOU)

Program: The Sixth Cycle Teacher Corps Program of the University of Houston and Houston Independent School District, Houston, Texas; the program is a two-year graduate internship for persons holding baccalaureate degrees in fields other than education; the program leads to a Master of Education degree and provisional certification; the program is focused on elementary school education, urban education, and the education of Black and Chicano children.

Component: Language Arts.

Module: Telling Stories to Pupils.

Developer: G. Ray Musgrave, Education Building 150, College of Education, University of Houston, Houston, Texas 77004; 713-749-1617.

Date and State of Development: Academic year, 1971-1972; the module was used with interns for the first time during the fall of 1972 and field tested with undergraduate teacher education majors during the previous year.

Developer Comments: None.

User Comments: None.

Rationale

Story telling has been proclaimed as an art in itself; in fact, it is among the oldest art forms in the world--and the first conscious form of literary communication. Among all the skills of communication, there is surely none that has brought greater pleasure to children and adults alike than the skillful telling of stories.

The purpose of story telling for elementary school teachers contains two important principles: children are naturally good story tellers and teachers should provide them opportunities to develop this skill; and because of various circumstances, many children have never discovered the real thrill of a story. Through stories they experience the unfolding of a world of wonder which transcends the hereness and nowness of their daily living.

Teachers should have a repertoire of stories which they can select to tell to children for no one questions the vivid effect a story well told can have on the imagination of a child.

The purpose of this module is to help equip interns with a repertoire of stories which they tell well and which entertain and excite children of elementary school age.

Objectives

1. The intern will define and describe the different types of stories which are suitable for telling to elementary school children.
2. The intern will describe the techniques which make stories enjoyable to children.
3. The intern will demonstrate a competent technique as they tell stories to elementary school children.
4. The intern will demonstrate a proficiency for telling stories to children to be evaluated by an instructor's observance of story telling techniques and of pupil reactions and interest.

Prerequisites

The completion of LAR-004.00 (HOU) is prerequisite to this module.

Pre-Assessment

The pre-assessment procedure consists of:

1. A pencil-and-paper test in which the intern is asked to: (a) identify and describe the different types of stories which are appropriate for telling to elementary school children, and (b) describe the techniques which make stories enjoyable to children. The test will be administered and scored by the university instructor.
2. A teaching episode or series of episodes in which the intern

prepares and tells three stories to a group of children. One story must be a story utilizing the flannel board; one story must be told utilizing puppets; and one story must be told without the use of props. The adequacy of the intern's lesson will be judged by the team leader or the university instructor who will base a large portion of his judgment on his perceptions of the reactions of the pupils.

Learning Alternatives

In order to meet the objectives of the module, the intern might engage in any or all of the following:

1. Read and listen to the "Talk Along Story Telling Book" which is located in the Learning Resource Center.
2. Meet in seminar groups with the university instructor to discuss the different types of stories, story telling techniques; practice telling stories to peers.
3. Listen to tapes of outstanding story tellers. Listening to tapes can be done individually or groups can be formed to discuss the taped performances.
4. Practice telling stories to elementary school pupils and receive feedback from peers, his team leaders, or the university instructor.
5. Design your own experiences.

Post-Assessment

The post-assessment procedure consists of:

1. A pencil-and-paper test in which the intern is asked to: (a) identify and describe the different types of stories which are appropriate for telling to elementary school children, and (b) describe the techniques which make stories enjoyable to children. The test will be administered and scored by the university instructor.
2. A teaching episode or series of episodes in which the intern prepares and tells three stories to a group of children. One story must be a story utilizing the flannel board; one story must be told utilizing puppets; and one story must be told without the use of props. The adequacy of the intern's lesson will be judged by the team leader or the university instructor who will base a large portion of his judgment on his perceptions of the reactions of the pupils.

Remediation

If necessary, additional instructional activities should be determined by the intern and his team leader or the university instructor.

Reference System Designation: LAR-006.00 (HOU)

Program: The Eighth Cycle Teacher Corps Program of the University of Houston and Houston Independent School District, Houston, Texas; the program is a two-year graduate internship for persons holding baccalaureate degrees in fields other than education; the program leads to a Master of Education degree and provisional certification; the program is focused on elementary school education, urban education, and the education of Black and Chicano children.

Component: Language Arts.

Module: Listening.

Developer: Lee H. Mountain, Education Building 148, College of Education, University of Houston, Houston, Texas 77004; 713-749-1616.

Date and State of Development: Fall, 1973; the module is being used with interns for the first time during the 1973-74 academic year.

Developer Comments: None.

User Comments: None.

Reference System Designation: LAR-006.00 (HOU)

Program: The Eighth Cycle Teacher Corps Program of the University of Houston and Houston Independent School District, Houston, Texas; the program is a two-year graduate internship for persons holding baccalaureate degrees in fields other than education; the program leads to a Master of Education degree and provisional certification; the program is focused on elementary school education, urban education, and the education of Black and Chicano children.

Component: Language Arts.

Module: Listening.

Developer: Lee H. Mountain, Education Building 148, College of Education, University of Houston, Houston, Texas 77004; 713-749-1616.

Date and State of Development: Fall, 1973; The module will be used with interns for the first time during the 1973-74 academic year.

Developer Comments: None.

User Comments: None.

Rationale

Listening is used more and taught less than any other language arts skill. Yet success in learning is heavily dependent upon listening.

Consider the practical applications--outside as well as inside the classroom. You listen carefully to introductions so that you can remember names. In a discussion you listen to your opponent's point of view, and then you expect him to listen to yours. You listen critically to try to figure out what someone really means by what he says. Sometimes you even listen to body language (the raised eyebrow, the shrug, the drumming fingers) to figure out what someone means by what he *doesn't* say. You listen to records, tapes, broadcasts, and speeches in hopes of mentally processing the information.

During your listening activities in this module, you will exercise skills that fit each of these practical applications. Many of the techniques that help you become a better listener can also help your students. Of course, when you use these techniques with students, you will want to adapt the approaches to suit the ages, backgrounds, and abilities of the youngsters.

Objectives

1. After listening to introductions and using a review technique, the intern will call every child in class by name.
2. The intern will help children use the Kellogg Listening Model to process a speaker's information on one to four levels.
3. The intern will use and teach a listening technique for recalling speaker's main points.
4. The intern will "listen" to body language well enough to identify signals that communicate frustration, disinterest, cooperativeness, and pressure.
5. The intern will operate two kinds of audio equipment, describe three tapes or records he has tried out with children, and support the one he would recommend most highly for classroom use.
6. The intern will use and teach a discussion technique that involves listening intently to the opposition.
7. The intern will demonstrate three listening games or activities that he has field tested with children.
8. After listening critically, the intern will distinguish between what a speaker says and what he means.

Prerequisites

There are no prerequisites to this module.

Pre-Assessment

The intern should be able to supply written and/or demonstration evidence that he can do the performances required for affirmative answers to the eight questions below. This evidence should be submitted via: (1) filling in all the blanks in this module; and (2) having a team leader observe at least four related performances.

1. Can you listen well enough to learn the name of each child in your class during your first day or two in that class?
2. Can you use the Kellogg Listening Model on four levels by yourself and on one or more levels with a child?
3. Can you demonstrate and teach an approach that helps a listener remember the main points a speaker makes during a short presentation?
4. Can you spot and describe "body language" signals of frustration, cooperativeness, disinterest, and pressure?
5. Educational technologists have devised many kinds of commercial equipment as well as tapes and records for instruction in listening. Can you show your acquaintance with this material by: (a) operating at least two machines; (b) describing at least three tapes or records; and (c) recommending one for use with children?
6. Can you use and teach a procedure for listening attentively to your opponent's stand on a controversial issue?
7. Can you identify three good listening games or activities and use them effectively with children?
8. Can you identify a situation that requires listening for the meaning behind or beyond the words?

Learning Alternatives

The following eight sets of learning alternatives correspond to the eight objectives and the eight questions in the pre-assessment.

Suppose you want to be able to answer *yes* to question 1 and back up that *yes* with the required performance. Then read Learning Alternative 1. It will give you suggestions, procedures, guidelines, and so forth.

Proceed in a similar fashion with Learning Alternatives 2 through 8.

Fill in the blanks as you proceed through these alternatives, since your reponses provide part of the evidence that you have achieved the objectives.

1. Each time you face a new group of children, you need to learn their names quickly.

   Suppose you walk into a class where the children don't yet know each other. They can then profit along with you from this listening experience during which everyone learns everyone else's name. In turn, each child introduces himself and *also greets by name everyone who has introduced himself previously.*

   To start, the child at one end of the first row stands and says, for example, "I'm Mary Smith." Then she gives a few sentences of information about herself and sits down. The boy next to her says, "Hello, Mary," calling her by name. He continues, "I'm John Jones." Then he gives the rest of his introduction. The third child stands and says, "Hello, Mary and John," before introducing himself.

   The child at the far end of the first row may have to say hello to seven or eight people by name before introducing himself. "Hello, Mary, John, Tom, Susie, Emma, Rose, Chris, Lonnie."

   While listening to the person-by-person repetition of all previous names with each introduction, you'll probably want to make out a rough seating chart to help you remember who is where.

   After the last child in the last row has said hello to everyone (or almost everyone) by name, you should make sure that you can perform the feat too--without looking at your seating chart. You may be surprised at how many names you can remember, thanks to your listening efforts.

   At your next meeting with this class, list in the left-hand column below all the names that you can still match with faces. Inquire about some of the names you have forgotten and listen carefully as these names are repeated. Jot them down with identifying notes in the right-hand column.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

On subsequent days, try again to remember all the names. Look at each child and think back to the day you listened to him introduce himself. Listen carefully each time one child calls another by name. Ask about the names you still can't remember, and listen so carefully to each answer that you can repeat and spell the name. The ability to learn names quickly is very handy for a teacher.

After your first few days with the group, see if all your listening has paid off. See if you can call everyone in the class by name.

You will need to adapt this person-by-person repetition technique if you walk into a classroom where the children already know each other well. Then *you* are the only person facing the problem of remembering names.

In this situation you might say to the children, "I'd like to hear about your favorite places. I'd also like to show you how to remember more of what you hear. Before you tell about your favorite place, you must prove that you listened well to each preceding speaker. As proof, you'll say each person's name and his favorite place."

Soon the child at the end of the first row will be saying, "Sandy--the zoo, Mike--the beach, Harold--the skating rink, Carol--the toy store, etc." The children will be practicing active listening, and you will be learning their names.

2. Listening on four levels to a news commentator is an experience you can have alone with your radio or television set. After you have become competent at listening on four levels, you can teach the technique to a child or a group of children.

   The four levels are established by the Kellogg Listening Model which is shown in part below:

The Kellogg Listening Model

Comprehension Levels	
4. Application	4. "So How" questions So how can I apply that information to a different situation or to my own life?
3. Synthesis	3. "So What" questions So what is the main idea? So what are the conclusions to be drawn from these facts?
2. Analysis	2. "Why and how" questions Why did that person take that action? How does this event relate to other events in the area?
1. Recall	1. "What, when, where, who" questions Where did it happen? Who was involved?

For more information on the Kellogg Listening Model, you may want to read Ralph Kellogg's chapter, "Listening," in the book *Guiding Children's Language Learnings*, ed. Pose Lamb, Wm. Brown Co., Dubuque, Iowa, 1971, pages 106-134.

As you can see from the numbering, you need to start at the bottom of the Kellogg Listening Model and proceed upward to the higher levels of listening.

At the lowest of the four levels, you are listening to the newscast to answer such questions as "Where did it happen? Who was involved?" This is easy.

At the second level, the questions are a little harder, so the listening job is a little harder. You are listening to analyze the *why* and *how* of the news.

Reread the questions at the third and fourth levels. At these levels you're listening and then assessing the significance and value of the news you heard.

Look back once again at the Kellogg Listening Model, and get the four levels of questions firmly in mind before you sit down to listen to the news.

After the broadcast, use the lines below for your answers to questions at each of Kellogg's four levels.

4. So how?_____

3. So what?_____

2. Why and how?_____

1. What, when, where, who?_____

If you're not satisfied with your answers, spend a little time practicing listening on four levels.

To extend the benefits of this experience, try teaching the use of the Kellogg Listening Model to a child (or to a group of children). To begin, you might have the child listen on only one level at a time. (This procedure can simplify the experience for an adult too.) Perhaps in successive practices you will want to help the child learn to listen on two, three, or even four levels simultaneously. You will teach, of course, according to the age, ability, and interest of the child.

Use the lines below to describe your experience in teaching the Kellogg Model to a child or a group of children.

_____

_____

_____

_____

The important thing about the Kellogg Listening Model is that it gives you a broad strategy to use and to teach when you want to improve the whole spectrum of listening skills.

3. For this experience (listening to recall a speaker's main points) you need to get together with two or more of your fellow interns to listen to a short talk (10-15 minutes) by a well-organized speaker. The speaker can be a college professor who lectures well, a preacher, a politician, a radio or TV commentator, or anyone else who works from an outline.

   Instead of getting the speaker's information down on paper by taking notes, you are going to try to process the information mentally, just by listening. But during the listening experience, you are going to make active use of each fraction of a second during which the speaker pauses.

   During each pause you will review the materials the speaker has already covered. Pauses occur constantly in speech, between each meaningful group of words. When the speaker says, "My next reason for concern is . . . ," you can be listening and at the same time reviewing his preceding reason for concern. When he clears his throat after saying "Third in importance," you can use the moment to review the items that were first and second in importance.

   For your purposes, the most valuable pause is the final one, right after the speaker finishes his talk. During that first minute of silence after your listening experience, mentally review the whole speech. Try to recreate the speaker's outline while all the points are fresh in your mind. Then fill in the following blanks regarding your experience with using pauses while listening.

   (1) Lecturer and main topic_____

   (2) Information gained by listening (in outline form, if possible)

   _____

   _____

   _____

   _____

   _____

   _____

   _____

(3) Interns who listened with you_____

To check your competence in using pauses, compare notes with the two or more interns who listened with you. See how your version of the speaker's outline compares with theirs. After they have read and discussed what you wrote, you should use the lines following for your self-evaluation.

Self-evaluation of my competence in using pauses_____

_____

_____

Many educators call listening "the subject that is used all day." Certainly the skills of listening are exercised in all content areas.

You can apply the listening technique of using pauses to any content area. So you may want to teach this listening technique in an information-giving lesson on science or social studies.

When you first introduce youngsters to the technique, be sure to structure your lesson so that they will experience success. Present a maximum of three points in a very short presentation, liberally punctuated with pauses and signal words, such as *first*, *second*, etc.

For younger children, the recreating of your outline may need to be a class effort rather than an individual effort.

On the lines below list the facts or topics you intend to present after you explain the listening technique of using pauses.

A. _____

B. _____

C. (?) _____

The children's feedback will give you instant data on the success of your presentation. Attach a child's version of your outline below.

4. Perhaps you are already in the habit of "listening" to body language. Teachers listen constantly--and register on such signals as foot-shuffling, slumped posture, and excessive wiggling. The body language of a class can tell a teacher whether to continue a discussion, shift gears, or start a new activity. The body language of an individual can express attention, frustration, satisfaction, and so forth, as you will notice during this experience.

After you read the directions below, cut out the cardboard pieces on the following puzzle page, and put them in envelopes.

DIRECTIONS:

1. Paste the next sheet (p. 10a) onto cardboard.
2. Cut out the five squares, and then cut them on the lines into three pieces each.
3. Mark five envelopes A, B, C, D, and E. Put the cardboard pieces marked A into the A envelope, the pieces marked B into the B envelope, etc. (An envelope may contain 2, 3, or 4 pieces.)

Several combinations are possible that will enable participants to make 2 or 3 squares, but only with the combinations on this sheet can they form 5 squares of equal size.

Adapted from *Structured Experiences for Human Relations Training* by J. William Pfeiffer & John E. Jones (University Associates Press, Iowa City, Iowa) who credited *Communication Patterns in Task Oriented Groups* by Alex Bavolas.

Seat participants five at each table. Say to them, "I'm going to give each of you an envelope with a few puzzle pieces in it. Your group goal is to form five squares of equal size. Each of you must help with this goal by putting together one square.

"After you open your envelopes, nobody may speak. Nobody may reach over and take a puzzle piece from another person. However, anyone who wants to may give pieces to others. In short, no talking and no taking; just giving.

"As soon as your group reaches its goal (five squares of equal size), put your original pieces back into your envelope. Then walk to another table and observe the efforts of another group *silently*. Absolutely no coaching is allowed."

In this experience you don't listen to the oral language of your participants (since they are not allowed to speak), but you do listen to their body language. Notice who is folding his arms, smiling complacently, and divorcing himself from the rest of the group upon completion of his square. Who's pulling his hair in frustration? Who's hanging on to all his original puzzle pieces even though he can't form them into a square? Who's first to demonstrate cooperation by giving away a piece that really helps someone else? Who is grunting, gesturing, and pointing in his eagerness to give advice (even though he is not supposed to do any coaching)? Who is showing evidence of feeling pressured? How? Sometimes body language communicates more than oral language, if you know how to "listen" to those actions that speak louder than words.

If your participants are in the primary grades, you may need to review the concept *square* with them. You may also want to give each child a colored square that he can use as a base for his puzzle pieces. When he places various puzzle pieces on top of his colored square, he can figure out what shapes are missing.

On the lines below describe the body language of your participants and explain what it told you.

_____

_____

_____

_____

_____

5. You need access to audio aids for this experience. So your first step is to find out the answers to these questions. Use the lines to jot down the necessary information. You may want to share this information with your fellow interns.

   (1) Where do you have access to audio aids? _____

   _____

   (2) What machines are available? (Consider all forms of tape recorders from small cassette models to videotapers, equipment for hard of hearing, slide-tape hook-ups, language masters, speech compressors, computer-assisted instruction, talking typewriters, dial-for-information hook-ups, and so forth) _____

   _____

   (3) Who can help you learn to operate them? _____

   _____

   (4) When can you arrange practice time? _____

   _____

   After practicing, answer this question. On which audio aids would you be willing to demonstrate your competence as an operator? List at least two on the lines below.

   _____

   _____

   Many modern classrooms are equipped with listening centers where children can put on headsets and plug in to hear instructional or recreational material. A few companies have prepared sets of tapes with accompanying questions for instruction in listening comprehension. Many companies offer tapes for instruction or recreation in allied language arts areas such as reading, spelling, and appreciation of literature.

   You need to acquaint yourself with many tapes and records that would be useful in teaching listening skills. Find out what is available at your schools, college, and library, and start listening. On the lines below write the title, publisher,

address, and so forth, of three tapes or records that you can try out with children.

1. _____
   _____
2. _____
   _____
3. _____
   _____

Make notes below on your uses of and the children's learnings from the three tapes or records listed above. Put a star in the margin beside the audio material (s) you would recommend on the basis of your tryout.

1. _____
   _____
2. _____
   _____
3. _____
   _____

6. You need two other interns to participate with you in this listening experience involving the discussion of a controversial topic.

   The three of you should sit facing each other, with two acting as discussants and one as referee.

   First, find a controversial topic which one discussant is *for* and the other is *against*. Examples: euthanasia, military service for women, any political candidate, more money for welfare. Record your topic on the line below.

   Discussion Topic 1: _____

   Second, have one discussant express his opinion on the controversial topic. The other discussant may answer *only after* he has proved he was listening well by summarizing the statements of the first discussant. His summary must be accurate enough to satisfy both the referee and the first discussant.

   The discussion should go back and forth a number of times. But each time a discussant speaks, he has to start by summarizing the statements he just heard from the other discussant. The referee should make sure that both discussants adhere to this procedure.

   After ten or fifteen minutes the referee should change places with one of the discussants and start on a new topic. Record the new topic on the line below and proceed with the discussion.

   Discussion Topic 2: _____

   This listening experience helps you find out how you operate in a discussion. Did it seem natural to focus mentally on what the other person was saying? Or did that focus interfere with your mental preparation of your own next statement? During discussions many people do very little listening because they are so busy thinking of what they want to say next.

   Next time you find yourself slipping into a discussion heated enough to be called an argument, grasp the opportunity to practice listening. Even without a referee, you can make yourself say to your opponent, "Let me make sure I understand you. What I just heard you say was . . . ." Then ask if what you heard him say was what he really meant.

Use the lines below to record what effects your efforts at listening had upon the argument.

_____

_____

_____

You will probably want to demonstrate this technique to your class before you have groups of children try it. It can be used in the upper primary grades but is more effective in the intermediate grades.

After explaining the procedure to the class, choose two verbal children as your demonstration-discussants. *You* should serve as demonstration-referee so that you can give guidelines for what is acceptable as a summary of the other person's point of view. You and the two children might spend about five minutes giving the demonstration.

Then ask the others in the class to suggest some topics about which they have had arguments. List these topics on the board.

Divide the class into threesomes that you think can work together. Have each group choose topics for discussion from the list on the board.

To provide more practice on this listening technique, you might want to give each child in a threesome one turn as referee and two turns as discussant.

Circulate among the groups so that you can assist and assess the pupils.

After the experience, have each group formulate one or more statements about listening.

When you get these statements on the board, you have the material for a follow-up discussion of what was learned from the experience.

After trying this listening technique with children, fill in the blanks below.

(1) Grade level or ages of children_____

(2) Their statements about listening_____

_____

_____

_____

7. In this experience you will: (1) do library research to find listening games and activities you could use with some of your pupils; (2) write descriptions of three of these games or activities; and (3) use these three to help children learn.

   Your first stop for this experience will probably be the card catalog at the library. Look under the subject heading, *Listening,* and see what is available. You may find some good teacher's handbooks, such as *Listening Games* by Guy Wagner, Darien, Conn., Teachers Publishing Corp., 1960, and *Listening Aides Through the Grades* by David H. Russell and Elizabeth F. Russell, New York, Teachers College, Columbia University Bureau of Publications, 1959.

   Most college libraries or instructional materials centers also have series of language-arts textbooks for use in elementary and secondary schools. Find the heading *Listening* in the index of some children's textbooks, and read the pages to which you are referred. These pages should give you some ideas for classroom games and activities.

   After you find three games or activities that you think would further your instructional aims, fill in the lines below with information about them.

   Listening Game or Activity 1

   Source_____

   Description_____

   _____

   _____

   _____

   Listening Game or Activity 2

   Source_____

   Description_____

   _____

   _____

   _____

Listening Game or Activity 3

Source_____

Description_____

_____

_____

_____

Now you are ready to use your listening games and activities with children. On the lines below, tell what each game or activity helped your pupils learn.

Activity 1_____

_____

Activity 2_____

_____

Activity 3_____

_____

8. In this experience you are going to try to figure out what a person means by what he says. This kind of figuring requires critical listening--that is, listening for the meaning behind the words. Critical listeners know that when a child says, "I'm going to run away," he may mean, "Please show me that you want me around." The statement, "I hate grammar," may mean, "I can't tell a subject from a predicate."

   To develop your powers of critical listening, tune in on some political speeches. It's easy to hear what the speaker says; it's harder to figure out exactly what he means by what he says. Or listen to an angry person overstate his case. Try to figure out how much of what he is saying he really means. Or listen to sarcasm, which often suggests exactly the opposite of what is said. Or listen to a commercial on radio or television. Is what you hear really what you get?

   Listen to a person make an excuse, decline an invitation, or defend himself on any count. It takes critical listening to tell fact from fiction--especially when the speaker half believes some of his own fiction. Autobiography is sometimes defined as "fiction by one who knows the facts."

   Your critical listening skills often come into play when you overhear children's conversations. Some children develop powers of subtlety and sarcasm at an early age.

   Whenever a child blows up at a classmate, you can exercise your critical listening skills to try to determine how much of his tirade he really means.

   On the lines below record one instance in which you used critical listening skills.

What you heard the child say	What you think the child meant
_____	_____
_____	_____
_____	_____

Post-Assessment

Basically the post-assessment on this listening module is the same as the pre-assessment.

When the intern has filled in all the blanks in the learning alternatives, he will give the module to his team leader for evaluation of his written evidence of competency.

Subsequently, the team leader and the intern will confer to decide what performance-type evidence of competency might be supportive of the written evidence, that is, the filled-in blanks in the module. At that conference they need to discuss at least four performances that require formal or informal observation. For example, the intern might suggest that the team leader observe his teaching competencies with regard to Objectives 2 and 3 (The Kellogg Listening Model and the technique of using pauses). The team leader might request a demonstration related to Objective 7 (the use of listening games and activities). The intern and the team leader might agree that informal observations have already provided performance evidence of competency on Objectives 1 and 5 (remembering names and using audio aids).

Informal observations might also have established the intern's competency on Objectives 4, 6, and 8 (interpreting body language, listening to the opposition, and critical listening). But at least two of the four evidence-producing performances should be demonstrated during a formal observation. Often the team leader will request more than two.

Remediation

Should it be necessary, the intern, his team leader, and the instructor would work together to design experiences which would help the intern achieve the objectives of this module.

Reference System Designation: LAR-007.00 (HOU)

Program: The Eighth Cycle Teacher Corps Program of the University of Houston and Houston Independent School District, Houston, Texas; the program is a two-year graduate internship for persons holding baccalaureate degrees in fields other than education; the program leads to a Master of Education degree and provisional certification; the program is focused on elementary school education, urban education, and the education of Black and Chicano children.

Component: Language Arts.

Module: Handwriting.

Developer: Lee H. Mountain, Education Building 148, College of Education, University of Houston, Houston, Texas 77004; 713-749-1616.

Date and State of Development: Spring, 1974; the module is being used with interns for the first time during the 1974 academic year.

Developer Comments: None.

User Comments: None.

Rationale

A doctor can get away with scribbling. But a teacher can't. Pharmacists don't complain, but children do. If the writing on a classroom chalkboard is anything short of legible, the teacher is in for a hard time.

Besides serving as a model of legibility, the teacher also needs to be able to instruct pupils in handwriting. This involves knowing the methods and materials that are useful at various grade levels, the common difficulties of learners, the procedures for practice and improvement, and the criteria by which handwriting can be evaluated.

Therefore, you need to assess and, if necessary, improve your handwriting skills. You also need to examine commercial programs for handwriting instruction and to observe young writers as they try to reproduce manuscript and cursive letters. During the latter experiences in this module, when you evaluate papers and individualize the handwriting hints you give to children, you will start to exercise your teaching competencies in the area of handwriting.

Objectives

1. The intern will model high standards of legibility in manuscript and cursive writing.
2. The intern will empathize with young pupils who experience difficulty with handwriting.
3. The intern will describe the instructional program of a commercial handwriting series.
4. The intern will arrange conditions to facilitate handwriting instruction for a left-handed child.
5. The intern will evaluate children's handwriting in terms of six characteristics or criteria.
6. The intern will give a child individualized help with handwriting after observing the child write.

Prerequisites

There are no prerequisites to this module.

Pre-Assessment

The intern should be able to supply written and/or demonstration evidence that he can do the performances required for affirmative answers to the six questions below. This evidence should be submitted via: (1) filling in all the blanks in this module and attaching the required children's papers; and (2) having a team leader observe the performances related to questions 1, 4, and 6.

1. Can you model the standards of legibility you require from your pupils?
2. Can you recapture the "feel" of learning to write so as to empathize with young pupils?
3. Can you describe the instructional program of a commerical handwriting series?
4. Can you arrange the furniture, lighting, pencil and paper to suit the needs of a left-handed writer?
5. Can you apply six characteristics of handwriting in evaluating children's papers?
6. Can you use observation-data to give children individualized help during the "in action" process of handwriting?

Learning Alternatives

The following six sets of learning alternatives correspond to the six objectives and the six questions in the pre-assessment.

Suppose you want to be able to answer *yes* to question 1 and back up that *yes* with the required performance. Then read Learning Alternative 1. It will give you suggestions, procedures, guidelines, and so forth. Proceed in a similar fashion with Learning Alternatives 2 through 6.

Fill in the blanks as you proceed through these alternatives, since your responses provide part of the evidence that you have achieved the objectives.

1. On the lines below you are going to print and write the capital and lower-case forms of each letter of the alphabet in both manuscript and cursive styles. Then you will compare your letters with the letters of the model alphabets from which handwriting is taught to children at your school. Finally you will demonstrate on the chalkboard your competence in modeling the handwriting behavior you want from your pupils in both manuscript and cursive writing.

To check your letter formation, look at the model alphabet in your classroom (or any other model agreed upon by you and your team leader). Compare your letters with the model letters. Circle each letter on which you need improvement. Practice letter formation until you can demonstrate your chalkboard legibility. Your criteria for legibility are the same ones you will use on children's handwriting in Learning Alternative 5.

2. To recapture the "feel" of learning to write, you can simulate the experience by changing your handedness. If you are right-handed, pick up your pencil with your left hand. If you are left-handed, pick up your pencil with your right hand. You can empathize with primary pupils as you try to form your letters, using muscles unattuned to the task.

   On the lines below write the Pledge to the Flag, partly in manuscript printing and partly in cursive writing.

Perhaps you now have a better idea of why primary pupils say that writing isn't easy. Did you experience difficulty in any of these areas?

letter formation

alignment

regularity of slant

joining

hand-eye coordination

smoothness and steadiness of line

other

If so, describe your difficulties on the lines below.

_____

_____

_____

3. You are going to fill out forms on two books from a commercial handwriting series. You need one book that introduces manuscript printing and another book that introduces cursive writing. You also need the teachers guides that accompany these books.

Some experienced teachers handle the language-arts area of handwriting without the aid of a textbook. But their methodology often closely resembles the methodology recommended in commercial handwriting series. So it is valuable to know how these series handle:

(a) Order of introduction of letters

(b) Amount and type of practice

(c) Order of strokes in letter formation

(d) Recommended posture for writing

(e) Positioning of hand, pencil, paper, and furniture for right-handed pupils

(f) Instruction of left-handed pupils

(g) Evaluation of pupils' handwriting

You will fill in material on the above-listed items on the following two forms.

Perhaps you will have an opportunity to observe or teach a handwriting lesson from a workbook or kit. If so, use these lines for your notes on the experience.

Form on Book in Which *Manuscript Printing* Is Introduced

1. Title _____

2. Author (s) _____

3. Publisher and date of publication _____

4. Order in which letters are introduced _____

_____

5. Amount and type of practice on each letter _____

_____

6. Show with arrows and numbers the order of strokes in the five manuscript letters you consider most complex.

_____

7. Recommendations regarding posture and position of hand, pencil, and paper for right-handed pupils

_____

_____

8. Suggestions from book (or teacher's guide) regarding use of the program with left-handed pupils

_____

_____

9. Criteria for evaluating pupil's manuscript printing

_____

10. Your analysis of the strengths and weaknesses of this instructional approach to manuscript printing

_____

_____

_____

Form on Book in Which *Cursive Writing* Is Introduced

1. Title and grade level _____

2. Author (s) _____

3. Publisher and date of publication _____

4. Order in which letters are introduced _____

_____

5. Amount and type of practice on each letter _____

_____

6. Show with arrows and numbers the order of strokes in the five cursive letters you consider most complex.

_____

7. Recommendations regarding posture and position of hand, pencil, and paper for right-handed pupils

_____

_____

8. Suggestions from book (or teacher's guide) regarding use of the program with left-handed pupils

_____

_____

9. Criteria for evaluating pupil's cursive writing

_____

10. Your analysis of the strengths and weaknesses of this instructional approach to cursive writing

_____

_____

_____

_____

4. During this experience you will arrange a classroom writing set-up to fit the needs of a left-handed child, insofar as you can. Some of the recommended equipment may not be readily available to you. So you may need to improvise or to settle for arranging less-than-ideal conditions. But come as close as you can to the ideal. In most classrooms, you'll have the chance to try out your set-up with a left-hander.

   You have already noted Teacher's Guide recommendations for arrangements for both left-handed and right-handed children. If you are right-handed, the recommended pencil and paper, desk, chair, and lighting positions probably seemed natural to the point of obviousness. They are the positions you are in the habit of using. The strength of that habit makes it difficult to "think in reverse" to meet the needs of a left-handed child.

   Ideally, a left-handed writer should sit at a sloped desk or a table that is below normal height. He can thereby see over his hand to the point of his pencil.

   He should slant his paper clockwise so that it is angled sharply to the left. This positioning makes it easier for him to see what he is writing. It also eliminates the need for the hooked hand posture, and it minimizes the smudging caused by dragging the hand over the writing.

   He should keep a rubber-band marker about 1 1/2 inches up from the point of his pencil to remind him of the best place to grasp the pencil. This high hold helps his visibility. The light should come over his right shoulder.

   Now that you know the ideal conditions, you can arrange the furniture, position the paper, band the pencil, and adjust the lighting to suit a left-handed writer. Fill in the blanks to check yourself on these points.

   1. Is the desk or table either sloped or below normal in height? _____
   2. Is the paper angled sharply to the left at a clockwise slant? _____
   3. Is the pencil banded 1 1/2 inches up from the point? _____
   4. Is the light coming over the writer's right shoulder? _____
   5. Describe the left-handed child's reaction to your arrangements. _____
   6. Attach a sample of the child's handwriting.

5. You are going to evaluate some samples of children's writing in terms of these criteria:

Letter formation

Size

Spacing

Alignment

Slant

Joining

The first four of these characteristics apply to both manuscript and cursive writing. The fifth, slant, applies primarily to cursive, but slant printing is often taught as a transition step. Joining applies only to cursive writing.

Let's consider these six characteristics, one by one, to see how they can be applied to the analysis of children's writing samples.

Letter formation

You examined your own handwriting in terms of letter formation in Handwriting Experience 1. You may want to refer back to your model alphabets when you examine children's writing samples.

In manuscript printing, beginners usually find lower case letters more difficult to form than capitals. The hardest lower case letters are q, g, p, y, j, m, k, and a.*

In cursive writing, beginners often form a like o or u, d like cl, h like li, m like w, n like u, and r like n or i.

Size

Size of writing decreases as grade level increases. Beginners make capital letters two spaces high. Later, when they are more familiar with manuscript printing, they make capitals one space high and lower case letters about half the size of capitals.

This same proportion holds in cursive writing, with the tall letters being almost a line high and the small letters about

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*Edward Lewis and Hilda Lewis, "Which Manuscript Letters Are Hard for First Graders?" *Elementary English*, December, 1964, XLl, p. 856.

half a line high. The lines get closer together, of course, as the children progress through the grades.

Spacing

Children should aim for an even distribution of space between letters in a word. They should allow the space of about one letter between words (the width of an o).

Alignment

In both manuscript and cursive writing all the letters should rest on the base line. Words should neither climb uphill nor slope downhill.

Slant

Cursive letters should slant slightly to the right. Ideally the angle of slant should be sufficiently regular to allow parallel lines to be drawn through the letters.

Joining

Most cursive letters join or connect the next letter on the base line. But four letters connect from the top--b, o, v, and w. Therefore, children often have difficulty writing such combinations as br, os, ve, and wa.

Now you are familiar with the six characteristics of handwriting. Your next step is to get samples of handwriting from four children in your school. Get manuscript printing from two of the children and cursive writing from the other two, if possible. Attach the samples to this page and evaluate them according to the four (manuscript) or six (cursive) characteristics described on the preceding pages.

First Child

Age and grade level _____

Evaluation of manuscript printing

1. _____

2. _____

3. _____

4. _____

Second Child

Age and grade level _____

Evaluation of manuscript printing

1. _____
2. _____
3. _____
4. _____

Third Child

Age and grade level _____

Evaluation of cursive writing

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

Fourth Child

Age and grade level _____

Evaluation of cursive writing _____

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____

6. You are going to observe and advise five pupils in action with pencils and papers. This experience is designed to help you focus on their processes of printing or writing. After your observations you will write a brief description of what each child did and what individualized handwriting hints you gave to each child.

   You can analyze a handwriting product in terms of letter formation, size, spacing, alignment, slant, and joining. But when you start analyzing the handwriting process, the list of terms gets longer.

   As you observe the handwriting processes of five children, see if you spot anything worth noting about these or any other areas. Then advise each child accordingly.

   Posture of writer

   Grasp of pencil or pen

   Position of paper

   Body language

   Sequence of strokes in letter formation

   Speed of letter formation

   Hesitancy on specific letters

   Erasing and/or scratching out

   Regularity (of size, slant, spacing, pencil pressure, and so forth)

   Degree of tension

   On the lines below record what you saw each child doing during your handwriting observations and what comments you made to each child. No doubt you'll want to begin each set of comments by praising whatever the child is doing right. Then you might mention just one or two elements that could be improved.

   First Child

   Age and/or grade level _____

   Notes on child's handwriting _____

   _____

   Comments to the child _____

   _____

Second Child

Age and/or grade level _____

Notes on child's handwriting _____

_____

Comments to the child _____

_____

Third Child

Age and/or grade level _____

Notes on child's handwriting _____

_____

Comments to the child _____

_____

Fourth Child

Age and/or grade level _____

Notes on child's handwriting _____

_____

Comments to the child _____

_____

Fifth Child

Age and/or grade level _____

Notes on child's handwriting _____

_____

Comments to the child _____

_____

Post-Assessment

Basically the post-assessment on this handwriting module is quite similar to the pre-assessment.

When the intern has filled in all the blanks in the learning alternatives, he will give the module to his team leader for evaluation of his written evidence of competency.

Subsequently, the team leader and the intern will confer to decide what performance-type evidence of competency might be supportive of the written evidence, that is, the filled-in blanks in the module. At that conference they need to discuss at least three performances that require formal or informal observation. For example, the intern might suggest that the team leader observe his teaching competencies with regard to Objectives 4 and 6 (helping a left-handed writer and giving individualized handwriting hints). The intern and the team leader might agree that informal observations have already provided performance evidence of competency on Objective 1 (chalkboard printing and writing).

Informal observations and evidence written in the module's blanks might also have established the intern's competency on the other objectives. But at least two of the evidence-producing performances should be demonstrated during a formal observation. Often the team leader will request more than two.

Remediation

Should it be necessary, the intern, his team leader, and the instructor would work together to design experiences which would help the intern achieve the objectives of this module.